



# INTERMEDIATE GUITAR SOLOS

WITH COMMENTARY

Arranged by  
*Myrna Sisen*

## *Contents*

✓ A DAY IN THE LIFE OF A FOOL ("Black Orpheus")	22
EASY TO BE HARD ("Hair")	15
FANETTE ("Jacques Brel")	12
FRANK MILLS ("Hair")	42
GENTLE ON MY MIND	6
GOODBYE TRISTESSE ( <i>A Felicidade</i> ) ("Black Orpheus")	26
I LOVED ("Jacques Brel")	18
IF MY FRIENDS COULD SEE ME NOW ("Sweet Charity")	20
IF WE ONLY HAVE LOVE ("Jacques Brel")	40
LET THE SUNSHINE IN ("Hair")	32
PIECES OF DREAMS ("Pieces of Dreams")	34
SNOWBIRD	36
✓ SPINNING WHEEL	9
(There's) ALWAYS SOMETHING THERE TO REMIND ME	4
✓ WE'VE ONLY JUST BEGUN	44
WHOSE GARDEN WAS THIS?	24
✓ YOU DON'T HAVE TO SAY YOU LOVE ME	46
YOU'RE A SWEETHEART	38
YOU'RE NOT ALONE ("Jacques Brel")	29

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## notes on **MYRNA SISLEN**



Myrna Sislen, the brilliant young concert guitarist, is perhaps best known for her work with the internationally acclaimed guitarist Laurindo Almeida. The fruits of their collaboration were recently published in a folio "Contemporary Moods for The Classical Guitar."

In addition to her love for classical guitar, Miss Sislen has broadened her musical horizons through five years of study with the great jazz guitarist Charlie Byrd. His highly original style continues to bear an important influence on her own creativity.

A well-known music figure in the Washington, D.C. area, Myrna Sislen has performed the music for the world premiere production of John Arden's "The Waters Of Babylon" at the Washington Theatre Club as well as the East Coast Premiere of the "Concertina for Piano and Guitar" by Radames Gnattali.

Miss Sislen has also made every effort to encourage new guitar players by teaching at The Guitar Shop in Washington, D.C. Among her students are the children of many Congressmen and government officials.

Her growing list of performance credits encompasses appearances at college campuses throughout the nation including American University, the University of California and the University of Delaware. Miss Sislen also recently completed a highly successful tour of Europe where she performed concerts for piano and solo guitar.

## FINGERING EXPLANATIONS

### RIGHT HAND FINGERING =

p—pulgar (*thumb*)

i—indice (*index*)

m—medio (*middle*)

a—anular (*ring*)

② = A circled number is the number of the string

C = Bar

$\frac{1}{2}$ C =  $\frac{1}{2}$  Bar or bar only the first three strings

MC = Bar only the middle strings

V = Roman numerals indicate the number of the fret

$\frac{1}{2}$ C VI =  $\frac{1}{2}$  bar at the sixth fret

**APOYANDO** = The apoyando or rest stroke is achieved by brushing across one string and coming to rest on the next string. It should be used to bring out melody lines.

**TIRANDO** = The tirando or free stroke is accomplished by brushing the string in a kind of arc without touching the next string. Tirando is a chord stroke and should be used when playing fast scale passages or tremolo.

You will always find that the arabic numbers to the left of the note refer to the fingers of the left hand. The circled numbers to the right of the note refer to the string.

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# (There's) ALWAYS SOMETHING THERE TO REMIND ME

Words by  
HAL DAVID

Music by  
BURT F. BACHARACH

Play the last note ("F") of measure 5, with your 4th finger, on the ② string. This will put you in the proper position for measure 6.

Keep a CIII for all of measure 7.

In measure 14, finger the second note "F" on the ② string and the other notes in the measure just as they are marked. This will help put you in position for the next measure.

In measure 15, keep your CVIII for the whole measure. You should then play the last "B" on the ② string.

In measure 19, keep the C I chord sounding by using a hinge-type bar. A hinge bar, in this case, is done by keeping your fingers in place and moving your bar slightly so that just the first string will be open. Then you can play the open "E" and set the bar down again to play the "F", and so on. The same thing happens in measure 23. Keep this hinge idea in mind and use it whenever you must play an open string, while the notes under a bar continue to sound.

Keep a C VIII for all of measures 20 and 21.

Bossa Nova beat



C

Cmaj7  
C III

Em7

C7

Gm

1. I walk a - long the cit - y streets you used to
2. When shad - ows fall I pass the small ca - fe where
3. If you should find you miss the sweet and ten - der

F

Fm6

C

Cmaj7  
C III

walk a - long - with me; \_\_\_\_\_  
we would dance. at night; \_\_\_\_\_  
love we used - to share; \_\_\_\_\_

And ev - 'ry step I take re -  
And I can't help re - call - ing  
Just come back to the plac - es

C7  
C III

Gm

F

Fmaj7

CVIII

calls how much. in love we used to be. \_\_\_\_\_  
how it felt. to kiss and hold you tight. \_\_\_\_\_  
where we used. to go and I'll be there. \_\_\_\_\_

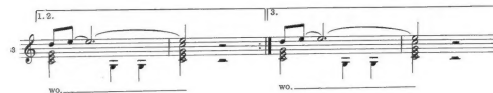
Oh, how can I for -

10 

20 

30 

40 

50 

60 *Repeat ad lib., fading out*  


## GENTLE ON MY MIND

By  
JOHN HARTFORD

Most of this arrangement is played in the first position, so it should be relatively easy to execute.

Since it is an arpeggio type arrangement, you must keep the melody notes strong while playing a smooth accompaniment. The best way to do this is to use an *apoyando* stroke for the melody notes.

The only other difficulty might be in counting the syncopated rhythm. Remember to count out each voice separately and then play the measure slowly.

In measure 16, keep the C III for the entire measure.

Brightly

The musical score is written for guitar in standard notation. It consists of three systems of music. The first system starts with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. The melody is played in the first position. The second system continues the melody and includes lyrics. The third system continues the melody and includes lyrics. The score includes various guitar-specific markings such as fingerings (1, 2, 3, 4), breath marks (8), and chord symbols (C, Cmaj7, C6, Dm, Dm(maj7), Dm7, G7, C III). The lyrics are: "1. It's know-ing that your door is al-ways o-pen and your path is free to walk, that makes me tend to leave my sleep-ing bag rolled up and stashed be-hind your".

1. It's know-ing that your door is al-ways o-pen and your path

is free to walk, that

makes me tend to leave my sleep-ing bag rolled up and stashed be-hind your

17 *To Coda* 

C

couch,

And it's



21

Cmaj7 C6 C C

know-ing I'm not shack-led by for - got-ten words and bonds— And the



25

Dm

ink stains that have dried up-on— some line,



30

Dm(maj7) Dm7

That keeps you in the back - roads— by the riv - ers of — my



34

G7 Dm7 G7 C

mem-ry, that keeps you ev - er Gen-tle On My Mind.



39

1. 2. 3. *D.S. al Coda* 

2. It's not 4. I





Coda

43

Cmaj7 C C C6

cupped hands— 'round a tin can I pre-tend to hold you to my breast and

47

Dm

find that you're

51

Dm(maj7) Dm7 G7

wav-ing from the back-roads by the riv-ers of my mem-'ry, ev-er

55

Dm7 G7 C

smil-ing;— ev-er Gen-tle On My Mind.

The musical score is written for guitar and voice. It features a key signature of one flat (B-flat) and a 4/4 time signature. The score is divided into four systems, each with a measure number (43, 47, 51, 55) and a set of chords above the staff. The melody is written on a single staff, and the lyrics are written below the staff. The chords are: Cmaj7, C, C6, Dm, Dm(maj7), Dm7, and G7. The lyrics are: 'cupped hands— 'round a tin can I pre-tend to hold you to my breast and find that you're wav-ing from the back-roads by the riv-ers of my mem-'ry, ev-er smil-ing;— ev-er Gen-tle On My Mind.'

2. It's not clinging to the rocks and ivy planted on their columns now that binds me  
Or something that somebody said because they thought we fit together walkin'.  
It's just knowing that the world will not be cursing or forgiving when I walk along  
Some railroad track and find  
That you're moving on the backroads by the rivers of my memory and for hours  
You're just gentle on my mind.
3. Though the wheat fields and the clothes lines and junkyards and the highways  
Come between us  
And some other woman crying to her mother 'cause she turned and I was gone.  
I still might run in silence, tears of joy might stain my face and a summer sun might  
Burn me 'til I'm blind  
But not to where I cannot see you walkin' on the backroads by the rivers flowing  
Gentle on my mind.
4. I dip my cup of soup back from the gurglin' cracklin' caldron in some train yard  
My beard a rough'nin' coal pile and a dirty hat pulled low across my face.  
Through cupped hands 'round a tin can I pretend I hold you to my breast and find  
That you're waving from the backroads by the rivers of my memory ever smilin'  
Ever gentle on my mind.

# SPINNING WHEEL

9

Words and Music by  
DAVID C. THOMAS

In measure 2, practice moving to the CIII to be sure that you will hit the correct notes.  
On the last beat of measure 5, slide your 3rd finger "C" to "C#" and then to "D" on the first beat of measure 6.

The grace note on the second beat of measure 7 is meant to be a lead-in for the next chord. Play it quickly and keep your finger on the note so it will sound while you play the chord.

In measure 10, keep your fingers on the "G" chord for the last two beats of rhythm.

The glissando effect in measure 13 is achieved by sliding your 2nd finger quickly from "F#" to "G#", without any break in the sound. The same technique is used in measure 14, where your 2nd finger slides from "B" to "C#".

On the second beat of measure 18, slide your 1st finger from "C" natural to "D" so you will be in position to set down the D7 chord.

In measure 23, once you are in position for the Ab chord, just slide your fingers to the third fret and you will be in position for the "G" chord.

In measure 26, when you place your fingers for the first chord, keep them in the same position for the rest of the measure. The same thing happens in measures 27 and 28.

Moderately slow, with a beat

1 Moderately slow, with a beat

2 3 4

5 6 7 8 9 10

11 12 13 14 15 16

17 18 19 20

21 22 23 24 25 26 27 28

What goes up must come down,  
Spin-ning Wheel got to go 'round... Talk - in' 'bout your trou-bles, it's a  
cry - in' sin, Ride a paint - ed po - ny, let the Spin - ning Wheel... spin.

13 
 You got no mon-ey, you got no home, Spin-ning Wheel

16 
 all a-lone, Talk-in' 'bout your trou-bles and you, you nev-er learn,

19 
 Ride a paint-ed po-ny let the Spin-ning Wheel turn. Did you find your di-

22 
 rect-ing sign on the straight and nar-row high-way,

25 
 Would you mind a re-flect-ing sign? Just let it shine with-

8

G CIII A♭(G 7sus) B♭ C



in your mind\_ and show you\_ the col - ors that are real. \_

2

D9 E7 A7



Some - one is wait - ing

5

D7 G E7 A7 D7 G CIII



just for you,\_ Spin - ning Wheel spin - ning true, \_

3

E7 A7 D7 G CIII D7



Drop all your trou - bles on the riv - er - side, \_ Catch a paint - ed po - ny on the

1

*Repeat and fade*  
D9 E7 A7 D7 G



Spin - ning Wheel ride, \_

## FANETTE

English words by MORT SHUMAN and ERIC BLAU  
 French words by JACQUES BREL

Music by JACQUES BREL



There are many bars required in this arrangement, so it will be helpful to develop a technique of "breathing" with the bar. The "breathing" will give you an opportunity to rest your hand and enable you to play for a longer period of time, without getting tired. For example, a CIII is required for the first four measures. You should raise the bar (breath) for a second after each measure.

You can use the same technique in measures 5 and 6. Bar only five strings in the 5th measure and then "breathe" when you change to a six string bar in measure 6.

Keep your fingers in the same position as measure 11, to play the arpeggio in measure 12.

In measure 14, slide your bar from the IV to the Vth fret. Your fingers will stay in almost the same position: merely lift your 2nd finger for the second chord.

Keep a CVIII for all of measure 25.

You must keep a CIII for all of measures 29, 30, and 31. Practice it several times to make sure that your fingers don't get tired while you are finding the notes of the chord.

On the last beat of measure 32, slide your 3rd finger from "D" to "C" on the ③ string. This will help you get in position for the next measure.

Slow Waltz, with feeling

1

5

1. We were two friends in love, Fa-nette and I, \_\_\_\_\_  
 2. We were two friends in love, Fa-nette and I, \_\_\_\_\_  
 3. — We were nev-er two friends, Fa-nette and I, \_\_\_\_\_

9

The emp-ty beach was warm and sleep-y in Ju - ly. \_\_\_\_\_  
 The emp-ty beach was warm, de-cet-ful in Ju - ly. \_\_\_\_\_  
 The emp-ty streets are cold and cry-ing in Ju - ly. \_\_\_\_\_

13

If the sea re - calls, the waves would sure - ly say I sang so man - y  
 If the sea re - calls, the waves would sure - ly say I stopped sing - ing my  
 But when the waves are still, I still can hear it yet, I hear a lit - tle

16

G7 CIII To Coda Cmaj7 F Cmaj7 F CII Dm7 G7

songs for Fa - nette each day. \_\_\_\_\_  
 songs for Fa - nette that day. \_\_\_\_\_  
 song — I hear Fa -

21

Cmaj7 Em Cmaj7 CIII Em7 CVIII CVII

She was, \_\_\_\_\_ she was as beau-ti-ful as rain-bows in the sky. She  
 I saw, \_\_\_\_\_ I saw them arm in arm, en - fold - ed by the sea, they

25

C CVIII Dm Dm7 G7 CIII

was so beau-ti-ful and not at all am I. \_\_\_\_\_ She was, \_\_\_\_\_  
 looked so much in love, they nev - er looked at me. \_\_\_\_\_ They saw, \_\_\_\_\_

30

CIII

\_\_\_\_\_ she was there on the sand, \_\_\_\_\_ as gold as she was brown, and  
 \_\_\_\_\_ they saw me and they laughed, \_\_\_\_\_ they stood and watched me cry, and

34

Dm (F bass) G7 CIII C6 Cmaj7 C

when I held her hand, I held the world a - round. \_\_\_\_\_  
 sang their lit - tle song, I cursed the sum - mer sky. \_\_\_\_\_

37 Gm  
CIII

I was, \_\_\_\_\_ I was so cra-zy then to think that it could be, I  
You sea, \_\_\_\_\_ I'd like to tell you how they swam so well that day, they

41 P  
C I

thought that I was here, \_\_\_\_\_ I be-lieved that she was for me;  
swam so far a-way, \_\_\_\_\_ you'll nev-er see them now;

44 Am7    Em7    Am7    Dm7 CIII    G7 CIII

But we, \_\_\_\_\_ we nev-er learned, \_\_\_\_\_ un-till it's too  
No, no, \_\_\_\_\_ we nev-er learn, "But let's talk of something else".

49 1. Gm7 CIII    2. Gm7 CIII    D.S. al Coda

late. \_\_\_\_\_

54 Coda    C    G7    Dm7 1/2 CV    C6    G7    C

nette. \_\_\_\_\_ rit.

## EASY TO BE HARD

Words by  
JAMES RADO  
GEROME RAGNI

Musie by  
GALT MacDERMOT

On the third beat of measure 3, just slide your bar from the 1st to the IIIrd position. This will help to make the music smooth and flowing.

Slide your 1st finger from "C" to "D" in measure 6. Then you will be in position to play the D7 chord that falls on the second beat of the measure.

The section beginning on measure 13 has some difficult position shifts that will require extra practice. Most of the shifts occur between the VIIIth and the IIIrd positions. It is best to practice this section by moving from one chord to another and then adding the other notes.

In measure 14, slide your 4th finger to play the melody notes.

Moderate 4

How \_\_\_\_\_ can peo-ple be so heart-less?  
How \_\_\_\_\_ can peo-ple have no feel-ings?  
How \_\_\_\_\_ can peo-ple  
How \_\_\_\_\_ can they ig-

be so cruel? Eas-y To Be Hard,  
nore their friends? Eas-y to be proud,

Eas-y to be  
Eas-y to say

cold. \_\_\_\_\_ "No". \_\_\_\_\_



Es - pe-c'ly peo - ple who care a - bout stran - gers, who care a - bout e - vil and

so - cial in - jus - tice, Do you on - ly care a - bout the bleed - ing crowd?

How \_\_\_\_\_ a - bout a need - ing friend? How \_\_\_\_\_ can peo - ple

be so heart - less? How \_\_\_\_\_ can peo - ple be so cruel? Eas - y to give

in, Eas - y to help out, \_\_\_\_\_

29 *Coda* Fmaj7 C1 Gm C111 Am D7 Fmaj7 C1 Gm C111

How \_\_\_\_\_ can peo - ple have no feel - ings? You \_\_\_\_\_ know I'm hung

32 Am D7 1/2 CV G7 C111 Am 1/2 CV

up on you. Hard to sur - ren - der, Hard to be

35 G C111 Am D7 Fmaj7 C1 Gm C111

eas - y. How can peo - ple

38 Am D7 Fmaj7 C1 Gm C111 Am D7

be so heart - less? How can peo - ple be so cruel? Eas - y To Be

41 *Repeat and fade* G C111 Am D7 1/2 CV G C111 Am D7 1/2 CV

Hard, proud, Eas - y to be cold, Eas - y to say "No", Eas - y to be

## I LOVED

English words by MORT SHUMAN and ERIC BLAU  
 French words by JACQUES BRETEL

Music by GERARD JOUANNEST  
 and FRANÇOIS RAUBER



This arrangement consists almost entirely of arpeggios. Two things should be considered when you play an arpeggio type arrangement: first, try to bring out the melody (stems up) by using an apoyando stroke. Second, make a smooth arpeggio by using the appropriate right hand fingering (as it is marked).

In measure 24, it will be easier if you use only a four string bar.

The first chord in measure 25 is a long stretch. Be sure to hold the chord for the entire measure.

Measure 25 begins a rather difficult sequence. You must move to a CIV in measure 26, and then to a C VI in measure 27. Practice these three measures several times to make sure that you can play them smoothly.

Be sure to finger the chord in measure 29 exactly as it is marked.

The first chord in measure 30 is difficult and will require extra practice. You must put your 4th finger on "D" (3) while your 2nd finger is on "A" (1) and you keep a CHII.

In measure 46, play the last two "G"s on the 1 string with your 4th finger.

## Moderate Waltz

The musical score is for a Moderate Waltz. It consists of three systems of music, each with three staves. The first system starts with a treble clef and a key signature of one flat. The second system starts with a treble clef and a key signature of one flat. The third system starts with a treble clef and a key signature of one flat. The lyrics are written below the staves. The score includes various musical notations such as arpeggios, chords, and fingerings.

1. I loved all games and fair - y tales, As strange - ly  
 2. You leaped build - ings in sin - gle bounds, Al - though I  
 3. I loved the towns where we made love, And the ho -

odd as that may seem; I loved fire - light and  
 may well ask how; You bayed the moon just  
 tells where we played games; You thought I'd nev - er

witch - es tales, You see you were there in my dreams.  
 like a hound, I knew I a - dored you now.  
 live it down. Yet you see I've for - got - ten your name.

20

C7 C VII F Am CV Ab C I

I lived in a tower night with rag - ing storms, To stop your  
You laced the with rag - ing storms, You threw the

28

C IV Eb CVI Gm C III Eb Fm7 (B bass) Bb7 (D bass) Ab C III

love from pass - ing by; For this I sim - ply with  
light - ning a - cross the skies; You kissed my mouth with

31

Ebmaj7 Cm7 C III Ab6 C IV D7(b9) G C III G7 C G7 C B7 C II

had to do, You see I was wait - ing for you. \_\_\_\_\_  
prom - is - es, You burned me with your lies.

7

E Gbm C IV F#m7 C II B7 (E bass) B7 C II

I loved the rocks, the o - cean breeze, And the hiss - ing of  
You loved me like a po - et loves, My nights were made of

1

E Gbm C IV E F#m7 (E bass) 1 1/2 C II F#m7 C II

of the foam; The wild, wild kiss of the roar - ing seas, And  
stars and fears; Think - ing that you would go a - way,

B7 (E bass) E

Now you had brought me home.  
leave me on - ly with my tears.

1. Dm7 G7 2. Dm7 G7 D.S. al Fine

## IF MY FRIENDS COULD SEE ME NOW !

Lyric by  
DOROTHY FIELDS

Music by  
CY COLEMAN

In measure 6, slide your 4th finger to play the melody notes, while the chord is still sounding.

On the last two beats of measure 11, move from a C VI to a C IV and then to a C III at measure 12. Be sure that you are fingering the last chord in measure 11 correctly with your 4th finger on "G♭" on ②.

In measure 14, slide the 4th finger to play the melody notes, while the chord is still sounding.

Beginning at measure 18, you must hold a C III for three measures. This might be a little difficult at first since you must keep your 4, 3, and 2 fingers down at the same time. Be sure to coordinate the bass line with the melody chords. This kind of sequence is repeated several times during the arrangement.

Measures 22 through 24 are played in a similar manner, but with a C I.

Be sure to keep a C II for all of measures 26 and 27.

Strut tempo

The musical score is written for guitar on a single staff. It begins with a 'Strut tempo' marking. The first system (measures 1-5) features a melody line with eighth and quarter notes, and a bass line with chords. Chords are labeled: C VII, C VII, and Cmaj7. The second system (measures 6-10) continues the melody and bass line. Chords are labeled: G7, Dm7 (with a 1/2 C V), G7 C III, Dm, G7 C III, and Ab7. The third system (measures 11-15) shows the melody and bass line. Chords are labeled: Bbm C VI, Ab7 C IV, G7 C III, Ab7, and Bbm Ab7 C VI C IV. The fourth system (measures 16-20) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The fifth system (measures 21-25) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The sixth system (measures 26-30) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The seventh system (measures 31-35) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The eighth system (measures 36-40) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The ninth system (measures 41-45) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The tenth system (measures 46-50) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The eleventh system (measures 51-55) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The twelfth system (measures 56-60) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The thirteenth system (measures 61-65) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The fourteenth system (measures 66-70) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The fifteenth system (measures 71-75) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The sixteenth system (measures 76-80) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The seventeenth system (measures 81-85) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The eighteenth system (measures 86-90) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The nineteenth system (measures 91-95) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7. The twentieth system (measures 96-100) shows the melody and bass line. Chords are labeled: G7 C III, C III, and C7.

To - night at eight you should-a seen a chauff-four

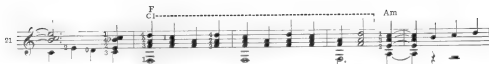
pull up in a rent-ed lim-ou - sine! My neigh-bors burned!

They like to die. When I tell them who is get-tin' in and

go - ing out is If I. If they could see me now, that lit-tle gang of mine,

2. see me now, my lit-tle dust - y group,

3. see me now, a - lone with Mis-ter V.



I'm eat-ing fan-cy chow and drink-ing fan-cy wine. I'd like those  
 Traip-sin' 'round this mil-lion dol-lar chick-en coup. I'd hear those  
 Who's wait-in' on me like he was a mai-tre d'. I hear my



stum-ble bums to see for a fact. The kind of top-drawer  
 thrift shop cats say: "Broth-er, get her! Draped on a bed-spread  
 bud-dies say-ing: "Cra-zy, what gives? To-night she's liv-ing



first-rate chums I at-tract. All I can say is, "Wow - ee! Look-a  
 made from three kinds of fur." All I can say is, "Wow! Wait till the  
 like the oth-er half lives." To think the high-est brow, Which I must



where I am. To-night I land-ed, pow! right in a pot of jam.  
 riff and raff. See just ex-act-ly how he signed this au-to-graph.  
 say is he, Should pick the low-est brow, which there's no doubt is me.



What a set up! Ho-ly cow! They'd nev-er be-lieve it, If My  
 What a build-up! Ho-ly cow!  
 What a step up! Ho-ly cow!



Friends Could See Me Now! 1. If they could  
 2. If they could  
 3. If they could

## A DAY IN THE LIFE OF A FOOL

Words by CARL SIGMAN

Music by LUIZ BONFÁ

In measure 4, be sure to trill the last three notes. A trill is a fast slur and should be done first between "B" and "C", then between "A" and "B", and finally between "G" and "A".

The bossa nova rhythm in this arrangement is:



It is always a good idea to practice these rhythms to establish them clearly in your mind before you begin to play the piece.

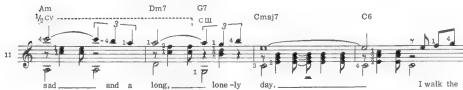
Be sure to keep your 1/2 CV for all of measure 7.

In measure 15, there is a rather quick shift from the Vth position to the IIIrd position. It will help to place the CIII right on the first "D" and thus prepare yourself for the G7 chord.

Keep your 2nd and 3rd fingers in place from the last chord of measure 17, to the first chord of measure 18.

Be sure to keep your 4th finger on "B" for the whole of measure 32.

Slowly, with a bossa nova beat



Dm6 E7 Bb7 C1 E7 Am Dm6 E7

sight of you com-ing my way. I

Am 1/2 CV Dm6 E7 (b9) Am Dm7 E7

stop just a - cross from your door, But

A7 (sus) 1/2 CV A7 (b9) Dm 1/2 CV

you're nev-er home an-y more.

Ddim E7 (b9) Am Dm6 G C1

So back to my room and there in the gloom I

E7 Bb7 C1 E7 Am Dm7 Am

cry tears of good - bye. 'Till you

Dm7 Am7 Dm7 Am7 Dm7 Em7 3 tr 342 121

come back to me, that's the way it will be ev - 'ry day in the life of a fool.

*Repeat and fade a tempo*  
Am CV  
rall. p



# WHOSE GARDEN WAS THIS?

Words and Music by  
TOM PAXTON

This arrangement is relatively easy and will be good for someone who is beginning to read in the Vth position. Moving from the 1st to the Vth position will give you some idea of how the notes relate to one another as you move up the fingerboard.

In measure 1, keep your fingers on the C#m chord for the entire measure. Keep your fingers on the Amaj7 chord from the last beat of the first measure all the way through the 2nd measure, except for the last beat of measure 2.

In measure 3, start with a three string bar and then on the third beat change to a five string bar.

In measures 5 and 16, be sure to slur from "G#" to "F#", on the third beat.

Keep a CIV for all of measures 7 and 8.

The musical score is written for guitar in G major (one sharp). It consists of four systems of music, each with a treble and bass staff. Chords are indicated above the staff, and fingerings are shown with numbers 1-4. The lyrics are written below the staff.

**System 1 (Measures 1-3):** Chords: A, Amaj7, D, Bm CH, Bm7. Lyrics: "Whose Gar-den Was This?\_ It must have been love - ly.\_"

**System 2 (Measures 4-6):** Chords: E, C#m CIV, C#m7. Lyrics: "Did it have flow - ers?\_ I've seen pic-tures of flow - ers,"

**System 3 (Measures 7-9):** Chords: D, F#m CH, F#m7, CH. Includes markings "To next strain" and "Fine". Lyrics: "And I'd love to have smelled one!\_"

**System 4 (Measures 10-12):** Chords: A, m, Amaj7, D, Bm CH, Bm7. Includes dynamic markings p and m. Lyrics: "Whose riv-er was this?\_ You say it ran free - ly?\_ Whose gray-sky was this?\_ Or was it a blue one?\_"

15

Blue was it's cool - or? Nights there were breez-es? I've seen I've heard

18

blue in some pic - tures, And I'd love to have been there!\_ rec - ords of breez - es, And you tell me you felt one. \_

21

Ah, tell me a - gain I need to know: The for - est had

26

trees, The mead - ows were green, The o - ceans were blue, And

30

birds real - ly flew, Can you swear that was true?

34

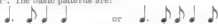
1. D. C. al Fine!

From the Motion Picture "BLACK ORPHEUS"  
**GOODBYE TRISTESSE**  
 (A Felicidade)

Words by HAL SHAPER

Music by ANTONIO CARLOS JOBIM

The rhythmic problems in this arrangement are not as complicated as they were in the "Samba". The basic patterns are:



Count these rhythms out a few times before you start to play them.

The rest of the arrangement is not too difficult. In the first measure, the wavy line in front of the chord means that you are to brush down across the strings with your thumb (p). Also in the first measure, keep the first chord in place for the entire measure.

Be sure to use the fingering, as it is marked, to help you move back to the 1st position in measure 2.

You must keep your CII in place for all of measure 3 and 4. Move only your 2nd, 3rd and 4th fingers to make the chords that are called for.

In measure 14, use a kind of hinge bar at the 1st fret so that you can play the open "E" string without stopping the sound of the chord.

The sequence in measures 21 and 22 is the most difficult of this arrangement and is repeated several times. You are to move from the VIIth to the 1st position. The shift is made a little easier if you slide the 4th finger for the first three beats and 2nd finger for the last beat of measure 21 and the first beat of measure 22. Practice this sequence separately before continuing with the arrangement.

The last five measures of the coda require a CII that should be held for the entire time. It will take a while to build up the strength you will need to hold a bar for that long. One good trick is to "breathe" with the bar. On each chord change, lift the bar slightly for a moment. This second of rest will enable you to sustain the bar for a much longer period of time.

Moderate Bossa Nova

Good - bye, Tris - tessé, good - bye;

For why should I be sad?

Soon her kiss will fill my heart with

glad - ness - and I can bear the sad - ness un - til then.

16 And when I've found her, my arms will fold a - round her, And

21 love will start to warm my heart a - gain. Will the chill Bra -

26 zil - ian nights for - ev - er hide - her? Deep in - to the Au - tumn of my

31 days, My search nev - er end - ing, my heart nev - er

36 mend - ing The con - stant mem - o - ry of her - and the joy it was to

40

G(bass) Gm(bass) G(bass) Em CVII Bm7 Em

love her! Oh, no, some-day soon I'm sure that I'll find her,

44

Em6 Bm Am6 Em7 F#7 Bm D.S. al Coda

— Then love will start to warm my heart a - gain. Good -

48

Coda Bm Em7 F#7

gain. Then love will start to warm my heart a -

53

Bm Em7 F#7

gain. Yes! Love will start to warm my heart - a -

57

Bm CVII Bm

gain. Good - bye, Tris - tesse, good -

61

Bm Bm(maj7) Bm7 Bm Bm(maj7) Bm7 Bm

bve.

# YOU'RE NOT ALONE

English words by MORT SHUMAN and ERIC BLAU  
French words by JACQUES BREL

Music by JACQUES BREL



The beginning of this arrangement has a very important moving bass line that you must work to bring out. This can be done if you keep your fingers on each chord while you are playing the melody. Don't let go until you must move to the next chord. The section lasts for nine measures.

Keep a C III for all of measures 12 and 13.

In measures 15, 16, 17, and 18 your 4th finger can help you by moving on the first string from "G#" to "A" and back again to form the E and Fmaj7 chords.

Beginning at measure 24 and continuing for most of the arrangement, there is one chord to be played on the first beat of each measure. This chord should be held while the melody notes in the measure are being played. There are a few measures, like 30 and 41, where it will be a little more difficult to keep the first chord down, but with extra practice you should be able to achieve the desired effect.

**Moderate Waltz**

The musical score is written for guitar in 3/4 time. It consists of four systems of music, each with a treble and bass staff. Chords are indicated above the staff, and fingerings are shown with numbers 1-4. The lyrics are written below the staff, with two versions: English and French.

**System 1 (Measures 1-3):** Am, Am(+5) C I, Am6, Am7, Am(+7), Am7.

**System 2 (Measures 4-6):** Am6, Am(+5) C I, Am, Am(+5) C I, Am6, Am7.

**System 3 (Measures 7-9):** Am(+7), C, C6 C III, Cmaj7, G7 C III, C C III.

**System 4 (Measures 10-12):** Em, G7 C III, C C III, C6, Cmaj7, G7, C.

**Lyrics:**

1. No, love, you're not a - lone, it's all - right if you cry, If things don't turn out  
 2. No, love, you're not a - lone, no mat - ter how you feel, When shad - ows cut like

right all we can do is try, We'll see a show to - night, there's something we can  
 knives, and none of this seems real, We wish a - way our lives, yet some - how we sur -

buy. No, love, you're not a - lone, don't let it get you down, It's just an - oth - er  
 vive. No, love, you're not a - lone, your wounds one day will heal, Per - haps you feel too

day and ev - 'ry - thing's turned brown, You've walked your blood - y mile, I'll hold you for a while.  
 much and may - be that's the crime, Per - haps you pray too much and there isn't a - ny shrine.

11

E F#maj7 E F#maj7 E F# C#m

No, love, you're not a - lone, I swear the sun will rise, I prom - ise you you'll  
 No, love, you're not a - lone, I swear the earth will stay, why doves will soon fly

18

E Dm E Dm E7

laugh, here, love, dry your eyes.  
 down, I promise you your day.

Come on. \_\_\_\_\_  
 Come on. \_\_\_\_\_

22

A#maj7 A6 1/2 C#m A A#maj7

Come! We've got each oth - er, now that's got to be e - nough, pre - tend you're  
 Come! We'll sing old mel - o - dies, we'll sit with birds and trees, and sing for

28

Bm E7 Bm Bm(+7) C#m

real - ly tough. Love, \_\_\_\_\_ Come on, love, come on,  
 whom it pleas - es. \_\_\_\_\_ Love, \_\_\_\_\_ come on,

We've got each oth - er  
 We'll dance a - cross the

34

Bm7 E7 A6 E7

now and if that's not e - nough re - mem - ber be - ing young. \_\_\_\_\_  
 moon, turn mid - night in - to noon, put per - fume on the breez - es.

38

A A#maj7 A6

The days all strung with bells, we caught the sea in shells, We con - quered wish - ing  
 Where noth - ing ev - er grows, where no one ev - er goes, In lands of storms and

Amaj7 Bm7 E7 Bm7 CII

37 wells and songs of car-ou - sels. Love, and if you still feel  
snows, we'll plant one bur - ning rose. Love, and if you still feel

Bm7(47) Bm7 CII E7 to Coda

41 sad, re - mem - bermak - ing love it real - ly was - n't bad, when that was all we had. \_\_\_\_\_  
sad, I'll size the pass - ing years, I'll squeeze out all the tears, the news - reel of our

A6 C#7 F#m CII F#m7

45 The par - a - dise in bed, re - mem - ber that in - stead, in - stead of all these

B7 CII F#m CII E D.C. al Coda

49 sor - rows, So rest here in my arms, love, For we still hold to - mor - row.

Coda Bm A A6

life, I'll play it in re - verse. \_\_\_\_\_

C#7 F#m CII F#m7

57 Your pain will fall a - way, we'll re - live yes - ter - day, and start where we be -

B7 CII F#m CII E

60 gan, love, \_\_\_\_\_ We'll do it if we can, love, \_\_\_\_\_ We'll do it if we can.



From the American Tribal Love-Rock Musical "HAIR"  
**LET THE SUNSHINE IN**

Words by  
 JAMES RADO  
 GEROME RAGNI

Music by  
 GALT MacDERMOT

Keep your CII in place for the entire 1st measure and the first half of the 2nd measure.

The same thing happens in measure 7. Keep your CVIII down because the other notes will fall under the bar.

In measure 11, slide your 4th finger from "C#4" to "D" on the ③ string. Then play the open "E" and use that time to move back to the IInd position.

When you play the first "D" in measure 14, begin to set your fingers down on the D chord right away. Always learn to read ahead, so you can anticipate any problems that might arise.

Moderately

We starve, look at one an-oth-er short of breath, walk -

ing proud-ly in our win-ter coats, Wear - ing smells from lab-'ra-tor-ies,

fac-ing a dy-ing na - tion of mov-ing pa-per fan-ta-sy,

Lis-t'ning for the new told lies with su-preme vi-sions of

lone-ly tunes. Some - where, in - side some-thing, there is a



## PIECES OF DREAMS

Lyric by  
MARILYN and ALAN BERGMAN

Music by  
MICHEL LEGRAND

Pieces of Dreams is the first arrangement to use "D" tuning, where the sixth string is tuned down one whole step (from "E" to "D"). As a result, all the ⑥ string notes are now two frets higher than they were before. A good example occurs on the third beat of measure 1. The low "E" is now to be played at the 2nd fret with a C II.

To play the bass notes "F#" and "C#", in measure 6, simply move your 2nd finger from the ⑥ to ⑤. They are both at the same fret.

It will be necessary to practice the scale passages in measures 7 and 23 separately, to make sure the notes come out sounding smooth. Play it in the Vth position, as it is marked. Slide your 4th finger to hit the first three melody notes in measure 9. On the last two beats of that measure, use a four string bar and then on the first beat of measure 10, add the 5th string "B". Keep all your other fingers in the same position.

There is a tricky position shift in the last part of measure 10. You must go from a 5th string "B" to 2nd string "B" at the XIIIth fret. Practice it several times and also practice putting the CIX down at the same time you shift to the ② "B".

Keep your fingers on the last chord of measure 13, to play the first two beats of measure 14. This is a difficult chord and will require extra practice.

In measure 27, the last chord is very hard to get into and will require extra practice.

Moderately

⑥ tuned down to D 1 1/2 C II

Em7 C II

D (F# bass)

Bm7 C II

Em7

Em7 (D bass) C II

Lit-tle Boy Lost in search of Lit-tle Boy Found.

A7 (C# bass)

A7

Dmaj7

Em7

F#m7

A7

You go a - won-der-ing, wan-der-ing, stum-bl-ing, tum-bl-ing,

Am7 V

A7

A#dim

Bm C VII

Bm (A bass) C II

Bm

C#7

CIX

round! round! When will you find what's on the

F#m

F#m7 C II

F#m6

Gmaj7 C V

G6

tip of your mind? Why are you blind to all you

F#m7

B7 C II

Em7

A7

D

Em7 C II

ev-er were, nev-er were, real-ly are, near-ly are? Lit-tle Boy False

18 

F#m7 A7 C V Bm G (F bass)  
 al-ways un - rav-el-ling you, you? Run-ning a-way

could lead you fur-ther a- stray And as for fish-ing in streams- for

[illegible]

blow your horn, meet the morn, Look and see, can you be far from home? \_\_\_\_\_

## SNOWBIRD

Words and Music by  
GENE MacLELLAN

This arrangement contains some rather quick position changes, so there are places that will require extra practice.

The first of these occurs in measure 1. Play the first chord at the VIIIth fret, then move the bar to the VIth fret to play the second beat "B" and that will put you in position for the third beat chord.

In measure 2, use a CIII to play the first chord so that you can play the "G" without lifting the other notes. The same thing happens in measure 11.

In the arpeggio section beginning on measure 14, try to accent the melody notes (with stems pointing up) by using an *apoyando* type stroke.

In measure 26, the wavy  $\{$  line before the chord indicates that you are to brush down across the strings with your thumb (*p*).

Brightly

Be - neath this snow - y man - tie cold and clean the

un - born grass lies wait - ing for its coat to turn to green.

The Snow - bird sings the song he al - ways sings

and speaks to me of flow - ers that will bloom a - gain in

1. 2. 3. C

17

spring. \_\_\_\_\_

2. When flow. \_\_\_\_\_

3. \_\_\_\_\_

4. The

4. C

3 2 1 4 3

Yeah \_\_\_\_\_

G7 Dm7  $\frac{1}{2}$  C V G7 C III Dm Fmaj7

21

If I could\_ you know\_ that I would fly \_\_\_\_\_

Dm7 Cmaj7 C Cmaj7 C

25

a-way with P you. \_\_\_\_\_

2. When I was young my heart was young then too,  
And any thing that it would tell me, that's the thing that I would do.  
But now I feel such emptiness within  
For the thing I want the most in life is the thing that I can't win.
3. Spread your tiny wings and fly away,  
And take the snow back with you where it came from on that day.  
The one I love forever is untrue,  
And if I could you know that I would fly away with you.
4. The breeze along the river seems to say  
That he'll only break my heart again should I decide to stay.  
So, little Snowbird, take me with you when you go  
To that land of gentle breezes where the peaceful waters flow.  
Yeah, if I could you know that I would fly away with you.

## YOU'RE A SWEETHEART

Lyric by  
HAROLD ADAMSON

Music by  
JIMMY McHUGH

Begin playing this arrangement with a five string bar in the Xth position. Keep your 1st finger on the fifth string so you can play the low notes while you move to a five string bar at the VIIIth fret.

To achieve the glissando effect called for in measure 10, hit the "G#" with your 1st finger and slide it up to the high "B". Use the whole value of the quarter note to make the glissando.

In measure 11, be sure to keep the third beat chord in place while you are playing the rest of the measure. The same thing happens in measure 13.

To play the last three triplet beats in measure 14, keep the B7 chord position and simply move the formation to the VIIth position and then to the VIth position.

In measure 15, be sure to keep the third beat chord in place for the entire measure. In measure 23, move your 4th finger from the last "G" up to "E" at the XIIth fret. This will help you to get in position for the CIX that occurs on the first beat of measure 24.

Moderately slow

The musical score is written for guitar in standard notation. It consists of four systems of music, each with a staff and lyrics below. Chords are indicated above the staff, and fingerings are shown with numbers 1-4. Measure numbers 1, 3, 6, and 9 are marked at the beginning of their respective systems.

**System 1 (Measures 1-4):** Chords: G CX, Em7 CVII, Am6 CV, B7 CVII. Lyrics: "You're a sweet heart, Life with out you".

**System 2 (Measures 5-8):** Chords: C, Gdim, D7, C, Gdim. Lyrics: "if there ev - er was one, if there ev - er was an in - com - plete dream, you are ev - 'ry".

**System 3 (Measures 9-12):** Chords: D7, G, Am CV, Bm CVII, Am CV. Lyrics: "was one it's you, sweet dream come".

**System 4 (Measures 13-16):** Chords: G CHI, Am7, G, E, Ddim CVI. Lyrics: "true. My search was such a".

12

blind one and I was all at sea.

15

I nev - er thought I'd find one quite so per - fect for

18

me. You're a sweet - heart

21

if therev - er was one, if therev - er

24

was one, it's you.



## IF WE ONLY HAVE LOVE

English words by MORT SHUMAN and ERIC BLAU  
 French words by JACQUES BREL

Music by JACQUES BREL



This arrangement is relatively easy and shouldn't give you too much trouble. Watch out for the triplet rhythm that occurs throughout the piece. A triplet consists of three notes played in the same time that you would normally play two notes:



Say "évé-né-lé", while you play the triplet, to establish the correct rhythm.

In measure 3, use a hinge type bar on the second beat. Don't lift all the notes to play the "E", just hinge the bar up so you can play the first string.

On the second beat of measure 9, slide your 4th finger from the "G#" to the "B". This will help you get in position for the 1/2 CV that occurs on the third beat.

Be sure to keep your 1/2 CV in place for the last two beats of measure 10 and the first half of measure 11.

To play the first two beats of measures 22 and 23, keep your 2nd and 3rd fingers on the "E" and the "C" while your 4th and 1st fingers play "A" and "G#".

Slowly

1 1. If we on - ly have love, then to - mor - row will dawn;  
 2. If we on - ly have love, we can reach those in pain;

3 And the days of our years will rise on that morn.  
 We can heal all our wounds, we can use our own names.

5 If we on - ly have love, to em-brace with-out fears; We will kiss with our eyes,  
 If we on - ly have love, we can melt all the guns; And then give the new world

8 we will sleep with-out tears. If we on - ly have love, with our arms o-pened wide;  
 to our daugh-ters and sons. If we on - ly have love, then Je - ru - sa - lem stands;

Then the young and the old will stand at our side. If we on-ly have love,  
 And then death has no shad-ow, there are no for-eignlands. If we on-ly have love,

love that's fall-ing like rain; Then the parched desert earth will grow green again.  
 we will nev-er bow down; We'll be tall as the pines, nei-ther he- roes nor clowns.

If we on-ly have love, for the hymn that we shout; For the song that we sing,  
 If we on-ly have love, then we'll on-ly be men; And we'll drink from the Grail,

then we'll have a way out. Then with noth-ing at all,  
 to be born once a - gain.

b't the lit-tle we are, Broadly We'll have con-quer-ed all time, all space the sun, and the

stars

## FRANK MILLS

Words by  
JAMES RADO  
GEROME RAGNI

Music by  
GALT MacDERMOT

Watch the right hand fingering (m, i, a, p.) where it is marked, so that you can play an effective arpeggio.

In the 3rd measure, bar the VIIIth fret on the third beat and play the "A" with your 3rd finger on the ②. Then reach up to get the high "E" at the XIIth fret with your 4th finger.

The third and fourth beats of measure 4 are played by moving the same bar from the Vth to the VIIIth position.

In measure 13, slide your 3rd and 4th fingers, as marked, to help you in shifting from one chord to another.

Trill the "E" in measure 16. The trill is executed by quickly slurring from "E" to "F" and back to "E".

The small note "E" in measure 17, is a grace note. A grace note gets no count of its own, it just borrows time from the "C". Play it quickly and then move right into a CIII for the rest of the measure.

Measure 19 begins with a 1/2 CX. Don't let the Xth position bother you. Play the three note chord and move back to the Vth position.

With a gentle rock beat

1 I met a boy called Frank Mills on Sep - tem - ber twelfth, right

4 here in front of the Wa-ver - ly, but un - for - tun - ate - ly,

7 I lost his ad - dress. He was last seen with his

10 friend, a drum - mer; He re - sem - bles George Har - ri - son of the Bea - tles, But he

13 wears his hair tied in a small bow at the back.

love him, but it em - bar-ras-es me to walk down the street with him. — He

Chords: Gm7 C#m, C7 C#m, F C#m, Gm7 C#m, D7 1/2 CX, C, Em7

lives in Brook-lyn, some-where, and wears this white crash hel-met. He has

Chords: Em, F#m C#m, G#dim, B7 C#m, E7, A7 1/2 CV, D7 1/2 CX, G C#m, G7

gold chains on his leath-er jack-et, and on the back are writ-ten the names,

Chords: C, Em, C7, Gm C#m, F C#m, F#dim C#m, C

"Mar-y" and "Mom," and "Hell's An-gels" — I would grate-ful -

Chords: Em G7 C#m, Am Am7, F C#m, C

ly ap-pre-ci-ate it; If you see him, tell him

Chords: G, Am 1/2 CV, C6 C#m, F, G7

I'm in the park with my girl friend, And please — tell him

Chords: C C#m, C6, G7(sus4) C#m, G7

Angela and I don't want the two dol - ars back, just him. —

Chords: C, G, Am 1/2 CV, C6 C#m, F, G7, C C#m



2.  
C7sus

Fmaj7

Bbmaj7

And yes, We've Just Be - gun.

D

$\frac{1}{2}$  CLX

Gmaj7

CVIII

D

Gmaj7

D

$\frac{1}{2}$  CLX

Gmaj7

CIII

Shar-ing hor-i-zons that are new to us,

Watch-ing the signs a-long the

Dmaj7

Gmaj7

$\frac{1}{2}$  CII

Gb

CII

Cbmaj7

Gb

Cbmaj7

way,

Talk-ing it o-ver just the

two of us,

Gb

CII

Cbmaj7

C7sus

Gm7

*D. S. al Coda*

Work-ing to - geth - er day to day

to - geth - er.

Coda

Fmaj7

Bbmaj7

We've On - ly Just Be - gun.

C

CVIII

Bbmaj7

A

CV

# YOU DON'T HAVE TO SAY YOU LOVE ME

Original Italian Lyrics by

V. PALLAVICINI

English Lyrics by

VICKI WICKHAM and SIMON NAPIER-BELL

Music by

P. DONAGGIO

The most important thing to be aware of in this arrangement is the triplet rhythm. Almost every measure contains a triplet of some kind. If you are having trouble counting them, take the measure apart and count each beat before trying to play it.

Begin the arrangement in the Vth position and stay there until the last half of measure 3.

On the second beat of measure 3 use the open "E" to move from the Vth to the IIId position.

The first chord in measure 7 is a little difficult and will require extra practice.

In measure 17, use the open "E" in the second triplet to move to a CIV and the C#m chord. This is a difficult shift and will require extra practice.

Be sure to keep the CIV for the last two beats of measure 19.

Beginning in measure 39, you will play in the key of F# major. F# major has six sharps: "F", "C", "G", "D", "A" and "E". Actually, you will play almost the same chords that you did in the key of E major, but now they will be played one fret higher.

Moderately

When I said I need - ed you You said you would

al - ways stay It was - 'nt me who changed but you and

now you've gone a - way. Don't you see that

now you've gone And I'm left here on my own

— That I have to fol - low you and beg you to come home.

You don't have to say you love me just be close at hand,

You don't have to stay for - ev - er I will un - der - stand, Be -

lieve me, be-lieve me I can't help but love you But be -

lieve me I'll nev - er tie you down. Left a-lone with just a

mem - o - ry Life seems dead and quite un - real, All that's left is

lone - li - ness there's noth - ing left to feel.



33

You don't have to say you love me just be close at hand,

35

You don't have to stay for-ev - er I will un-der - stand, Be -

37

lieve me, be - lieve me. You don't have to say you love me

40

just be close at hand, You don't have to stay for-ev - er

43

I will un-der - stand, Be - lieve me, be -

44